

LAPORAN

PENELITIAN PERCEPATAN GURU BESAR

RESPONS ESTETIS PADA TEKS SASTRA SERAT MENAK SEBAGAI DASAR INOVASI PENCIPTAAN TARI SRIMPI



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RINGKASAN

Tari Srimpi merupakan salah satu genre tari putri yang sangat dikenal dalam tradisi tari Jawa. Kedudukan Tari Srimpi dalam budaya tari istana di Jawa menempati posisi yang sangat khusus. Sifat kekhususan itu dikarenakan keterkaitannya dengan genre tari Bedaya di dalam istana Jawa. Atas dasar itu penelitian ini dibuat sebagai cara melihat keunikan dalam tari Srimpi yang selalu dibawakan oleh empat peraga perempuan. Pada alasan yang lain hampir dapat dipastikan nama Tari Srimpi identik dengan nama gending tariannya, seperti Srimpi Dhempel, Srimpi Pandhelori, Srimpi Lobong, dan sejenisnya. Artinya salah satu unsur menarik dari penciptaan Tari Srimpi adalah respons musical pada unsur gending sangat mendominasi nama diri tariannya. Ini menjadi keunikan lain yang menempatkan sebuah respons musical menjadi basis inovasi penciptaan Tari Srimpi. Penelitian dengan mempertimbangkan aspek respons estetis sangat diperlukan untuk melihat pola-pola koreografis dalam Tari Srimpi. Untuk alasan ini penelitian tentang kaitan respons estetis dengan pola-pola koreografis yang dihasilkan pada genre Tari Srimpi. Penelitian ini menitikberatkan studi teks dan konteks dengan pendekatan etnokoreologi yang melihat fokus dari sebuah respons estetis. Berdasarkan studi teks diketahui bahwa hampir semua materi dramatik Tari Srimpi bersumber dari teks sastra. Melalui riset ini teks sastra akan digunakan sebagai sumber stimulan awal. Teks sastra yang dipilih dalam penelitian ini adalah teks sastra Serat Menak. Sudah barang tentu kedudukan stimulan awal akan mempengaruhi sebuah respons estetis yang divisualisasikan dalam bentuk tarinya. Pada gilirannya penelitian ini diberi judul “Respons Estetis Pada Teks Sastra Serat Menak Sebagai Dasar Inovasi Penciptaan Tari Srimpi”.

Keywords: respons estetis, pola koreografis, teks sastra Serat Menak, Tari Srimpi

BAB I

PENDAHULUAN

Penelitian terhadap Tari Srimpi sangat jarang dilakukan diantara peneliti. Penelitian Tari Srimpi yang pernah dilakukan secara agak lengkap dilakukan pada tahun 2000 tentang Tari Srimpi Renggawati. Salah satu keunikan Tari Srimpi Renggawati dikarenakan peraga tarinya berjumlah lima penari putrid. Empat penari dewasa dan seorang peraga perempuan anak-anak. Penelitian terhadap peraga Dewi Renggawati dalam penyajian Srimpi Renggawati telah dipublikasikan dalam Jurnal *SENI* tahun 2000 oleh R.M. Pramutomo menunjukkan aspek penyajian motif gerak yang dibawakan peraga tokoh Dewi Renggawati dalam genre Srimpi untuk peraga tari dewasa sangat berbeda dalam elemen-elemen koreografinya (R.M. Pramutomo; 2000: 45). Sebagaimana periode penciptaannya di masa Sultan Hamengkubuwana V (1823—1855) Tari Srimpi Renggawati tidak mengikuti persamaan nama dengan nama gending tarinya. Pola musical yang menjadi music tariannya adalah gending Renyep (2000: 47) Namun demikian materi dramatic teks yang dijadikan stimulant sangat menarik disebabkan mendasarkan dari sebuah teks sastra Serat Angling Darma.

Penelitian Tari Srimpi yang juga agak lengkap dilakukan oleh RB. Soedarsono tahun 2002 dengan judul *Srimpi Kondha*. Penelitian ini berupa penelitian tesis Progam Pascasarjana di Universitas Gadjah Mada. Nama serimpi lazimnya disebut dengan nama yang sesuai dengan nama gending yang mengiringinya, yang garapnya selalu menggunakan *gerong* yang rampak dan khas. Kelaziman ini tidak dijumpai di dalam serimpi Kandha. Dengan demikian sangat menggelitik untuk mengetahui bagaimanakah bentuk serimpi yang dimaksud ini hingga akhirnya bisa disebut serimpi Kandha, pada hal gending iringannya bukan gending Kandha, tetapi gending Krawitan. Penelitian ini bertujuan untuk mendapatkan gambaran yang konkret mengenai bentuk

tarinya. Misteri budaya yang bagaimanakah yang ada di balik layar kehidupan kaum Ningrat itu? Untuk menguak misteri ini diperlukan perangkat dalam membantu memecahkan permasalahan, sehingga lebih lanjut penelitian ini bisa memberikan eksplanasi yang jelas dan bermanfaat. Bentuk koreografi yang unik ini secara tekstual dipecahkan melalui analisis struktural, baik dari sisi gerak tari maupun iringan tarinya. Sisi kontekstualnya menggunakan sudut pandang antropologis, keterkaitannya dengan pola hidup yang terjadi di lingkungan kaum Ningrat pada masa itu hingga kini. Apa yang diperoleh dari penelitian ini ternyata bisa terbaca bahwa ekspresi seni pada masa pemerintahan Sri Sultan Hamengku Buwono V ini sangat diwarnai oleh dunia pewayangan yang memang merupakan perkembangan yang sangat berpengaruh. Melalui serimpi Kandha ini bisa tertangkap dari ekspresi ceriteranya yang merupakan sebuah satire yang mengkritik kehidupan endogami yang biasa terjadi di lingkungan kaum Ningrat. Di samping itu bentuk serimpi yang sarat akan variasi motif gerak maupun pola lantai h i bisa diperkirakan merupakan pula sumber dari bentuk serimpi yang lain di istana Yogyakarta. Penelitian ini berhasil mengungkap kontekstualitas Tari Srimpi Kondha dalam mendramatisasi cerita genealogis perempuan Jawa yang dituturkan melalui pola koreografis. Respons estetis yang digunakan dari teks genealogis digunakan sebagai sebagai dasar penciptaan bahasa gerak yang halus (Rb. Soedarsono;2002: 14—23).

Dari dua contoh penelitian awal tentang Tari Srimpi ini kiranya akan dijadikan upaya pencapaian sebuah pembuktian apakah respons estetis selain teks musical juga memungkinkan teks sastra yang mampu mendorong sebuah pola koreografis penciptaan Tari Srimpi. Penelitian ini diharapkan dapat menjawab teba sebuah respons estetis yang memiliki kemampuan menstimulasi sebuah pola koreografis pada Tari Srimpi. Jika benar demikian penelitian ini diharapkan memiliki kontribusi pada model penciptaan berbasis kreativitas dan inovasi melalui

Tari Srimpi. Secara keilmuan sumbangan penelitian terhadap pemahaman nilai kreatif dan inovatif sangat dimungkinkan dari sebuah pemetaan elemen-elemen stimulasi yang berasal dari respons estetik.



BAB II

TINJAUAN PUSTAKA

Tari Srimpi sebagai sebuah produk budaya Istana banyak tersimpan dalam bentuk naskah manuskrip di dalam istana-istana Jawa seperti Kasunan Surakarta, Kasultanan Yogyakarta, Pura Mangkunegaran, dan Pura Pakualaman. Koleksi manuskrip Tari Srimpi di dalam istana tersebut biasanya tersusun dalam bentuk *Serat Sindenan Bedaya Sarta Srimpi*. Contoh yang pernah diteliti pada tahun 1994 oleh Jennifer Lindsay dan kawan-kawan disebutkan bahwa koleksi naskah itu diberi judul *Katalog Naskah Koleksi Widya Budaya Kraton Yogyakarta* (1994;1). Di dalam pustaka ini terdapat lebih dari duapuluh naskah berjudul *Serat Sindenan Bedaya Sarta Srimpi*. Dari puluhan naskah tersebut terkait dengan penelitian ini adalah naskah tari Srimpi Pandhelori dan tari Srimpi Muncar di masa Sultan Hamengku Buwana VI (1855—1877).

Penelitian Tari Srimpi Pandhelori yang terakhir dilakukan oleh Gita Purwaning Tyas dan Kuswarsantyo pada tahun 2018 dan dipublikasikan dalam Jurnal *MUDRA* Volume 33 Nomor 02, Mei 2018 (Tyas dan Kuswarsantyo; 2018: 182—190). Fokus riset ini pada pentingnya elemen nilai pendidikan karakter sebagai dampak pembelajaran Tari Srimpi Pandhelori.

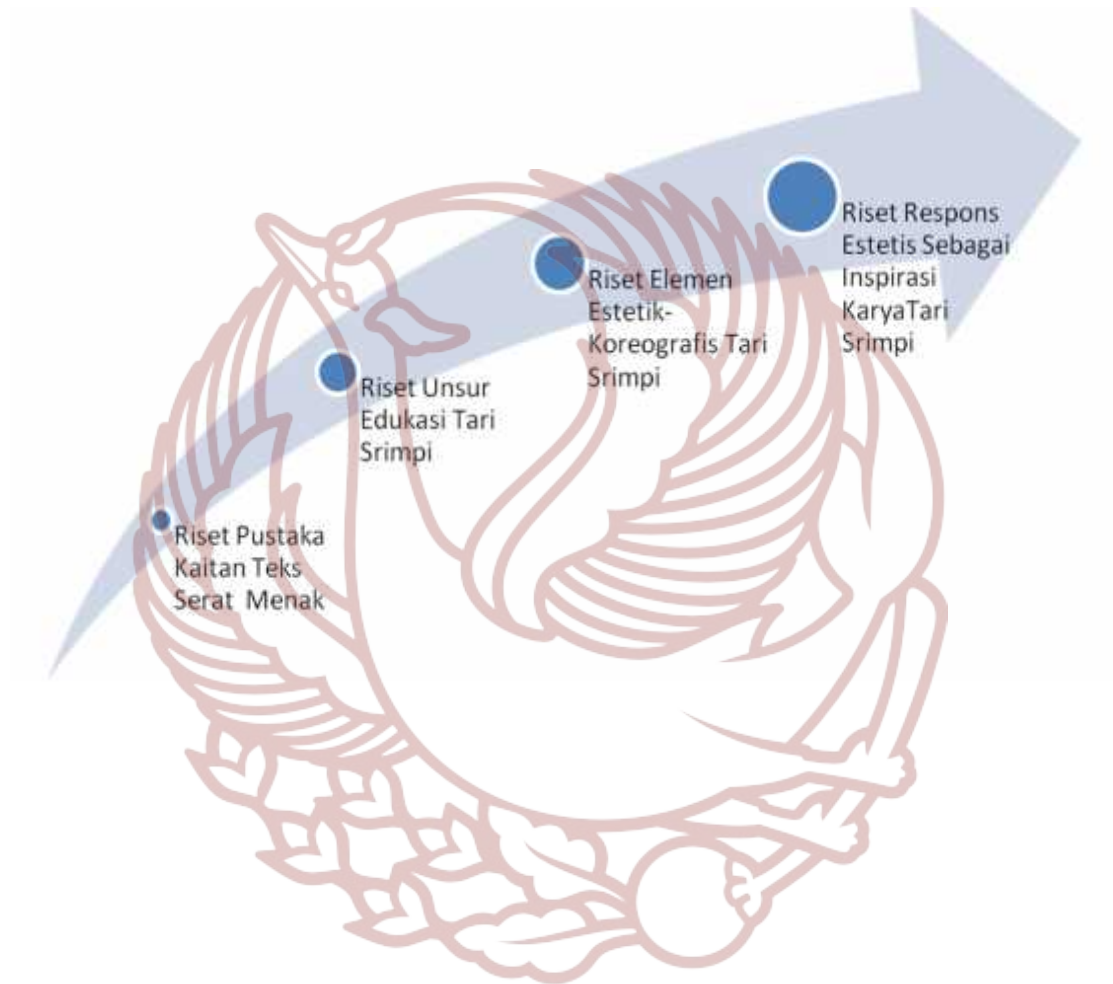
Penelitian lain terkini dilakukan oleh R.M. Pramutomo dan Jonet Sri Kuncoro dalam Jurnal *SITAKARA* Volume 4 Nomor 01, Februari 2019 tentang aspek edukasi anak dalam Tari Srimpi Menak Lare (2019; 24—34). Dalam artikel ini diuraikan sebuah pola edukasi anak ditinjau dari pemilihan teba gerak tari yang digunakan sebagai medium ungkap. Sumber materi dramatik Tari Srimpi Menak Lare dari sastra lakon *Serat Menak Lare* karya pujangga besar R.Ng. Yosodipura II dari Kasunanan Surakarta Hadiningrat. Dengan demikian Tari Srimpi Menak Lare merupakan sebuah karya inovasi adaptasi dari sastra lakon. Dipilihnya peraga

usia anak-anak karena sebuah alasan, bahwa di dalam tradisi tari Jawa Gaya Surakarta pernah digagas sebuah genre Tari Bedhaya Endhol-endhol yang dihadiahkan Susuhunan Paku Buwana X kepada Sri Paku Alam VIII di Yogyakarta. Selain itu tradisi gaya Yogyakarta mempunyai Srimpi Renggawati yang tokoh utamanya Dewi Renggawati dibawakan anak perempuan belum usia akil balik. Inspirasi gagasan ini mendorong penciptaan Tari Srimpi Menak Lare yang bertutur tentang masa kanak-kanak dan keteladanan Tiyang Agung Jayeng rana atau Amir Ambyah yang juga dikenal sebagai Paman Nabi Muhammad dalam sastra lakon karya R.Ng. Yosodipuro II. Atas dasar itu penciptaan Tari Srimpi Menak Lare adalah penciptaan tari berbasis riset dengan metode penuangan sejak dari tahap penuangan gagasan, eksplorasi, pembangunan konsep, dan perwujudan bentuk tari.

Serat Kondha Bedaya Sarta Srimpi Koleksi Widya Budaya Kraton Yogyakarta. Sebuah Pustaka primer berupa manuskrip yang berisi sejumlah naskah teks tarian Bedaya dan Srimpi dari istana Yogyakarta (t.t; Koleksi Widya Budaya). Secara khusus dituturkan dalam pustaka ini terdapat sejumlah Tari Srimpi yang diciptakan dari zaman Sultan Hamengku Buwana VI (1855—1877) yang diangkat dari sumber materi dramatik *Serat Menak*. Pustaka ini adalah sumber utama yang ingin dirujuk sebagai realitas fenomena artistic penciptaan Tari Srimpi yang direspons dari sebuah teks sastra.

Serat Kondha Beksa Bedhaya Endhol-endhol koleksi Pura Pakualaman. Sebuah pustaka manuskrip yang ditransliterasi A.M.Hermin Kusmayati memberi penguatan bukti lain adanya perbedaan produksi teknik-estetis dan interpretasi bagi sebuah genre tari bedhaya yang ditarikan oleh anak-anak usia menjelang remaja (t.t: 2—11).

Ilustrasi dari beberapa pustaka yang ditinjau diatas dapat disusun sebuah peta jalan riset sebagai berikut:



BAB III

METODE PENELITIAN

Penelitian karya seni khususnya karya tari secara akademik harus menyertakan metode penelitian yang relevan. Seperti pada penelitian Tari Srimpi ini, maka beberapa tahapan metodologis akan dilakukan dengan memenuhi standar proses riset secara akademik. Pada dasarnya seperti dalam pernyataan Guntur, bahwa riset seni masuk dalam ranah *artistic research* yang di dalamnya mengandung *creation based research* (Guntur; 2014: 56—61). Demikian pula di lapangan kajian tari dikenal sebuah pendekatan etnokoreologi. Penelitian ini mendasarkan pada kajian pustaka atau *library research*, dengan fokus pada model studi arsip dan dokumen. Di ranah etnokoreologi model studi arsip dan dokumen merupakan salah satu cara mencermati aspek kreasi dan inovasi yang hadir dari visualisasi koreografi. Atas dasar itu tahapan tahapan riset artistik di bawah ini dilakukan sebagai berikut.

1. Studi Pustaka

Langkah studi pustaka dilakukan secara beriringan dengan alasan sumber materi dramatik yang dibawakan dalam karya Tari Srimpi bersumber dari sastra lakon. Cara ini dilakukan tidak sama dengan observasi dalam metode penelitian umumnya. Sebagai sebuah metode riset fungsi pustaka ditempatkan sebagai dasar konfirmasi yang melekat pada elemen struktur dramatik gerak tari. Selain itu kedudukannya dalam kajian tari dikarenakan aspek estetis koreografis ditujukan untuk menyerap bahasa tubuh sehingga mampu menginspirasi produksi motif geraknya. Cara ini dalam teori Laban lazim digunakan pola *effort-shape* (Hutchinson: 1977; 14—15).

2. Interpretasi dan Kualifikasi

Langkah ini juga dilakukan secara berdampingan, dengan alasan hasil interpretasi pada langkah sebelumnya akan diproses sejalan dengan interpretasinya. Artinya tahapan kualifikasi tetap berbasis pada pola interpretasi yang berjalan sebagai inspirasi karya. Di dalam kualifikasi termasuk akan diujicobakan pola-pola respons estetis yang mempertimbangkan instrumen tubuh peraga. Artinya kualifikasi digunakan hanya untuk keperluan uji respons estetis yang dihadirkan secara visual. Metode kualifikasi juga mengaplikasikan model Laban yang membadi segmen tubuh penari ke dalam empat

bagian yakni, kepala, lengan, torso, dan penyangga/kaki. Dalam pandangan etnokoreologi cara mengkualifikasi ini dikenal sebagai analisis gramatikal (Royce; 1977: 46—48). Artinya setiap segmen tubuh empat bagian itu dapat dikenali dari varian pengembangan motif tari yang melekat dengan unsur kreasi dan inovasi secara visual.

3. Verifikasi

Metode verifikasi adalah aplikasi dari pola-pola teknik estetis dan penuangan dari aspek visualisasi. Hal ini merupakan tahapan akhir dari hasil yang dipaparkan ketika pola-pola interpretasi dikembangkan menjadi pola-pola teknis, pola-pola estetis, dan penuangannya. Hasil penuangan ini menjadi bentuk presentasi data yang tampak pada karya Tari Srimpi.

4. Presentasi Data

Tahapan presentasi data merupakan penyajian dalam bentuk analisis yang secara sistematis menjadi unsur presentasi analisis teks dan analisis etnografi tari karya Tari Srimpi yang dijadikan objek material. Penerimaan presentasi secara etnografi tari dilengkapi presentasi visual fotografi, presentasi analisis kontekstual, dan analisis grafis.

BAGAN ALIR METODE PENELITIAN



BAB IV
HASIL PENELITIAN
AESTHETIC RESPONSES ON SRIMPI DANCE CREATION
BY USING MENAK STORY IN JAVANESE COURT

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ABSTRACT

In the story of the Wali (saints of Islam in Indonesia), it is stated that one of the ways to spread Islam is through performing arts. In literature, one of the earliest proofs is the background of the birth of the Serat Menak Literature by the famous poet R. Ng. Yasadipura I. Through this research, a concept of transformation was applied as the process of forming the literature plot of Hikayat Amir Hamzah's text, which was adapted into the plot of Serat Menak. The perspective of ethnochoreology places the influence of Islam as a force in spreading Islam in the adaptation pattern of the performing arts. On that basis, this article was an initial bridge as the influence of Islam had been considered wise from the beginning. In fact, the influence of Islam is still presented in various types of Javanese performing arts today. In addition, this influence is presented in the area of aesthetic responses as the basis for the creation and innovation of Srimpi Dance. The perspective, which applies ethnochoreology, is able to become an approach to examine how strong the element of influence initiates a type of performing arts in Java.

Keywords: *adaptation element, Islamic symbol, Srimpi Dance, performing art.*

INTRODUCTION

This article starts with a brief introduction about the dramatic material background of the Serat Menak literature. The writing of Menak story in the oldest literary tradition in Indonesia was explained by van Ronkel in his research in 1895 and written in Dutch, *De Roman van Amir Hamza* (in Th. Pigeaud; 1950: 235-240). Through van Ronkel's research, the influence of Arabic literature that initiates the writing of Serat Menak in Indonesia can also be traced. Based on van Ronkel's research, it is known that Amir Hamzah is the main character in Serat Menak. As is known, Amir Hamzah in the Arabic literary tradition is one of the uncles of the Prophet Muhammad who fought fiercely in spreading the religion of the Prophet Ibrahim. Therefore, Amir Hamzah is very prominent in the plot. The Arabic culture presented in Amir Hamzah's story is represented by the figure of a warlord named Amir Hamzah.

Ronkel's research was also referenced by Poerbatjaraka in seeing the distribution of Menak literature work in Indonesia. In one of his statements, it was written that the oldest Serat Menak and the one collected by Javanese palaces was originated in 1715 (Poerbatjaraka; 1950: 125). However, the tradition of Serat Menak Literature began to reach the peak of its development in the mid-18th Century during the kingdom of Surakarta with Raden Ngabehi Yasadipura I as the main character (Th. Pigeaud; 1967: 212-214). Various efforts to publish Serat Menak had been carried out since the colonial era. In 1989, R.M. Soedarsono et al. stated that the publishing business began around 1854 (1989; 66-67). However, Balai Pustaka published the highest number of Raden Ngabehi (R.Ng) Yasadipura's version in 1941.

Through this article, the main character Amir Hamzah from the Arabic literature was altered into a local name, which shares similar meaning. In *Serat Menak* by R. Ng. Yasadipura I, Amir Hamzah has various names. According to R. Ng. Poerbatjaraka in *Kapustakan Djawi*, he was known as: Amir Ambyah, Amir Mukminin, Jayadimurti, Jayengjurit, Jayenglaga, Jayengrana, Jayengpalugon, Jayengsatru, Menakamir, Palugangsa, Retnaningjurit, Wiradimurti, Wong Agung, Wong Menak, etc. (R.M. Soedarsono, 1989: 64). A study on the local colors of the *Serat Menak* text was carried out by Kun Zachrun Istanti in the *HUMANIORA* Journal in 2006. The study by Istanti was based on the literature point of view of *Serat Menak* (Volume 18, Number 02, June 2006; 114-124). In Istanti's view, the study of literary texts is an attempt to capture the meaning of the literary work itself. These efforts include paying attention to historical settings complemented by intertextuality and reception or acceptance theories (2006; 114-124). Istanti's explanation represents the creative pattern developed from acceptance or reception theory.

Through this article, one of the attractions of *Serat Menak* besides being adapted in the palace by the great poet R. Ng. Yosodipuro I is its development on the outskirts and among people outside the palace. The fact shows that the forms of performances outside the palace were also inspired by *Serat Menak*. This work emerged and used in aesthetic creations of past Javanese artists. The influence of Arabic literature with an Arab commander as the main character, who was also the uncle of the Prophet Muhammad, was also the main attraction of this work to be the source of art creations of past Javanese artists.

The next problem was how the adaptation of *Serat Menak* literature text can be realized in art? Then, what works of art that became the creation of adaptations of literature text into performance text, especially in the area of Javanese performing arts? What were the influences of Islamic elements that

appeared in the visualization of Javanese performing arts? These questions are the focus of this article. Discussion in this article is more focused on the study of performing arts. This article is the result of research using the approach of ethnochoreology as the main perspective. Ethnochoreology is a multidisciplinary approach by examining dance in various dimensions. Therefore, ethnochoreology is also known as multilayered entities approach. That is, each layer can be examined using the concept of layers (de Marinis, 1993: 34-35). This article uses the concepts of creation and re-creation to examine Serat Menak literature text and its main characters. In addition, the concept of adaptation used originally came from the discipline of social psychology. However, the definition of adaptation has been interpreted as an adaptation of arts. Adaptation itself, according to Suharto Heerdjan, is a process of change that accompanies individuals in responding to changes in the environment and can affect the integrity of the body, both physiologically and psychologically, which eventually produce adaptive behavior (1987: 7). Based on this understanding, adaptation in the area of the creation and re-creation process can be used as a study on performing arts. The significance of text adaptation is based on several forms of performance that are still found today. Analysis results are examined through the visual aspects of the performance analysis of the work.

Studies on the influence of Islamic literature in Serat Menak have been known to produce aesthetic dance works. One of the dance works influenced by the elements of Serat Menak text is Srimpi dance. The adaptation pattern of the Srimpi dance text from Serat Menak text is an aesthetic-choreographic pattern. This is an interesting object because the methodological implication applied in this article is ethnochoreology. Methodologically, the approach of ethnochoreology in the study of literature text adaptation into choreography text follows the pioneer of ethnochoreology, Franza Boas. He rejected the universal

language of arts or dance and provided the foundation for the examination of dance responses to it within individual cultures. Boas's view that if we choose to apply our (Western) classification to alien cultures we may combine forms that do not belong together.... If it is our serious purpose to understand the thoughts of a people, the whole analysis of experience must be based on their concepts, not ours (1943, p. 314). In this sense, after becoming a choreography text of Srimpi dance at the Javanese Palace, conceptually, the Serat Menak literature text was based on the Javanese aesthetic concept. Analytically, this adaptation pattern was then presented in the form of movement, process of movement, fashion design, floor pattern design, musical design, and a number of choreographic aspects of Javanese dance.

Discussion

Definition of Islamic Art Elements

The tradition of writing Serat Menak literature text in Java is one form of Javanese poets' appreciation for the process of integrating Islamic teachings in Javanese society. Originally, Serat Menak literature text came from the tradition of Javanese palace. Serat Menak literature is one form of Persian literature text adaptation used as a medium of Islamic da'wah in the palace. As a medium, the characteristics of Serat Menak text are not doctrinal. Serat Menak literature is more accurately called a da'wah communication medium. Refer to the synthesis pattern of textual literature the following discussion was interested to be reviewed for introduction. Muhammad Latif Fauzi notes in *Journal of INDONESIAN ISLAM* that The synthesis is not only about how Islamic doctrine is locally interpreted but relates to the ways in which local Islam constitute religious and social system (Volume 06, Number 01, June 2012; 125—144)

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This view is a pattern that is indicated from the pattern of balancing Islamic elements in literary adaptation. This view has become a common pattern for horizontal balancing model of people's ideal life. The model adapted through Menak literature text can also be interpreted as another way of using da'wah that emphasizes the horizontal balance system of Javanese society. The main reason for this view was the position of the palace as the center of interest and at the same time the center of balancing. In that position, the presence of Menak text as a form of Islamic literature has a role as a model of da'wah. This role is certainly a representation of the palace in Java in modifying the elements of da'wah in the horizontal function of a rational legal authority.

It is also interesting to observe a Hilman Latief article entitled Islamic Charities and Dakwah Movements in A Muslim Minority Island: The Experience of Niasan Muslims in the *JOURNAL OF INDONESIAN ISLAM*. Latief stated that Islam is a religion of da'wah (mission), reminiscent of Christianity. Da'wah means 'call for Islam' or 'Islamic propagation'. In a broader context, it also signifies social welfare and missionary activities (Volume 06, Number 02, December 2012). If this is considered as a case study in the da'wah study, the adaptation process presented is different from the role of the center of balancing for the authority of the past Javanese Palace. Menak text in Sumatra emphasizes the substance of the Tale of Amir Hamzah, which belongs to Malay literature tradition. It means that the adaptation pattern in the da'wah model in minority areas really needs to consider the horizontal balancing of da'wah model as contained in the context of the Tale of Amir Hamzah. This view also means that conceptually, the ties between da'wah and Islamic forms of giving such as zakat (mandatory giving) and sadaqa (voluntary giving) show a rather intriguing

issue. The problem that follows is that the aesthetic response problem is not seen as a potential model for the modification of da'wah. The presence of Menak literature in the Javanese Palace had become an important manifestation of the bridging of symbols.

Adaptation Pattern as a Symbolic Element of Aesthetic Response

In accordance with the approach of ethnochoreology in the Boaz model, first, the process needs to be disclosed because the text is derived from literature adaptation. The bridging of symbols function is a direct impact of adaptation in the literature text of Menak Literature. This is because there is a message pattern in the adaptation pattern that is the selected version from the original text. The selected message consists of written or spoken language, images, music and so on. The transmitter encodes the message in a signal that is sent through a communication channel to the receiver. The receiver translates the signals into message, then encodes the message and sends this message to destination (Susi Herfi Afriani, 265—278) ISLAMIC BEAUTY Socio-Semiotic Analysis of Facial Foam and Body Lotion Advertisement1 *JOURNAL OF INDONESIAN ISLAM* Volume 06, Number 02, December 2012). According to this view, Allegra Fuller Snyder once gave a perspective of ethnochoreology by examining the dance symbols (Bandem 1998; 14-16). In particular, Snyder examines the internal and external aspects of the adaptation pattern of an aesthetic-choreographic concept.

On the one hand, Snyder's explanation of the internal aspect is directly related to the process of forming a symbol system in dance through models of stimulation, transformation and unity. On the other hand, Snyder described the external aspect as a factor in the cultural value of the people forming their dance products. This can be compared to a social production of arts. The existence of

many symbols in society builds the symbol system and becomes a culture essential. The symbolic interactionism theory applies and tries to explain human behavior related to the meaning of things. The examples of research using this analytical model have been applied in the art of Pekalongan batik. Blumer's symbolic interactionism theory came up with three reasons regarding this: first, human do something based on the meaning of a thing, which gives to them. The symbolic interaction perspective, also called symbolic interactionism, is a major framework of sociological theory. This perspective relies on the symbolic meaning that people develop and rely upon in the process of social interaction (Imam Kanafi and Susminingsih, 324–340) MYSTICISM IN BATIK INDUSTRIAL RELATION The Study of Trust Achievement on the Survivability of Small – Medium Batik Industry at Pekalongan City. JOURNAL OF INDONESIAN ISLAM Volume 06, Number 02, December 2012.

The example of symbolic interactionism approach in batik art above becomes an appropriate comparison model. Likewise, there is an approach of ethnochoreology in the field of dance studies. This research is based on library research with a focus on archival and document research models. In the realm of ethnochoreology, the archival and document research models are one way of looking at the aspects of creation and innovation in the visualization of a choreography. A literature study is carried out in tandem because the source of dramatic material presented in Srimpi Dance comes from a literature play. This method is different from observations in general research methods. As a research method, literature is the basis for confirmation in the dramatic structural elements of dance moves. In addition, its position in dance studies due to the aesthetic-choreographic aspect aims to absorb body language so as to be able to inspire the production of moves. In Laban's theory, this method is commonly used in the effort-shape pattern (Hutchinson: 1977; 14-15).

Through the exploration of aesthetic responses, the research considers the model's body as an instrument. It means that qualification is used only for the aesthetic response test requirements that are presented visually. The qualification method also applies the Laban model, which divides the dancer's body part into four, namely head, arms, torso, and support/legs. In ethnochoreology, this way of qualifying is known as grammatical analysis (Royce; 1977: 46-48). It means that each of the four body parts can be identified from variations in the development of dance motifs that are inherent with elements of visual creation and innovation.

In this research, verification is the implementation of aesthetic technical patterns and the expression of visualization aspects. This is the final stage of the results when the patterns of interpretation are developed into technical patterns, aesthetic patterns, and their expression. The results of this expression is in the form of data presentation in Srimpi Dance. On this basis, the presentation of the results is in the form of analysis, which systematically becomes an element of the presentation of text analysis and ethnographic analysis of Srimpi's dance, the research subject. The reception of ethnographic presentation of the dance includes photographic visual presentations, contextual analysis presentations, and graphical analysis.

Adaptation Elements on the Srimpi Dance of Javanese Court

The word "srimpi" itself has been interpreted traditionally concerning Bedaya dance, which is performed by nine female dancers. In Serat Babad Nitik, by Ratu Hageng, Srimpi Dance is described as part of Bedaya dance.

*Jeng Sultan mardawa aris,
Nimas siwi anggitira,
Sun weh jeneng Semang rane,*

*sakathahing kawiragan,
pepak aneng ing Semang,
pepingul becik Sun pundhut,
catura dadya wilangan,*

Den paring nama Srimpi,

..... (Ratu Hageng: *Serat Babad Nitik*, No. MSA 66: 40; 1877, KHP Widya Budaya Kraton Yogyakarta Collection).

Translation

(His Highness said gently and eloquently.

My dearest your work,

I name it Semang,

all movements,

Semang has it all,

I will take those that stand out,

four of them,

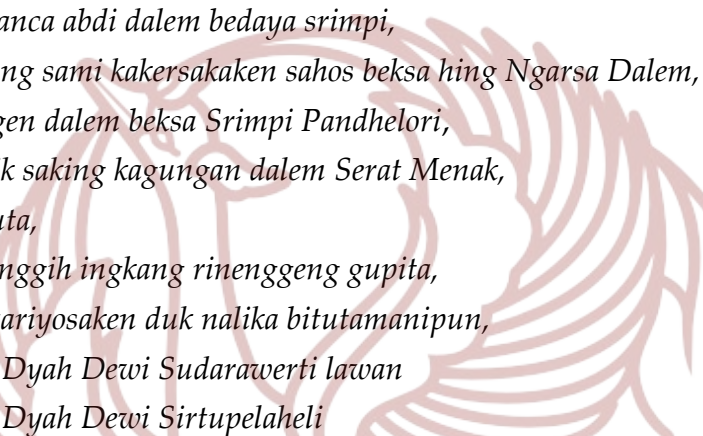
I will name it Srimpi,

This article describes the two forms of Srimpi dance that were created at the Palace of Yogyakarta. The two Srimpi dances are clearly the aesthetic responses from *Serat Menak* text in Javanese literature, namely Srimpi Pandhelori and Srimpi Muncar. Srimpi Pandhelori's dance was first created in 1857 on the orders of Sultan Hamengku Buwana VI.

In addition, this article also examines Srimpi Menak Lare Dance, which is a new work, by using *Serat Menak* literature text as the dramatic source. Srimpi Menak Lare dance was chosen because this work has the vocabularies of palace dance moves, specifically the Palace of Mangkunegaran Surakarta. Another reason is that Srimpi Menak Lare dance is a type of communication for children's education because it is performed by children. However, the purpose of this

article is to present an aesthetic response pattern as a basis for creativity and innovation in Srimpi dance.

This article starts with Srimpi dance created in the Palace of Yogyakarta. The text in the narrative of Palace of Yogyakarta collection or traditionally referred to as Serat Kondha is as follows:



*Sebetbyar wauta. Hanenggih hingkang pinurweng kandha,
Pra kanca abdi dalem bedaya srimpi,
Ingkang sami kakersakaken sahos beksa hing Ngarsa Dalem,
lelangen dalem beksa Srimpi Pandhelori,
methik saking kagungan dalem Serat Menak,
Wahuta,
Hanenggih ingkang rinenggeng gupita,
Hanyariyosaken duk nalika bitutamanipun,
Sang Dyah Dewi Sudarawerti lawan
Sang Dyah Dewi Sirtupelaheli*

.....

(Manuscript 407 t.t. KHP. Kridha Mardawa Collection)

Translation:

So it happened, which is depicted in the narration,
of the King Servants of the Bedaya Srimpi group,
who was intended to be presented before the King,
the King's favorite dance Srimpi Pandhelori,
taken from the King's {book} Serat Menak,
So it happened,
It is beautifully composed,
{Dance} that tells the story of a dispute,
Dewi Sudarawerti against,
Dewi Sirtupelaheli.

The narration of adaptation text above clearly comes from Serat Menak literature text that tells the war between Dewi Sudarawerti and Dewi

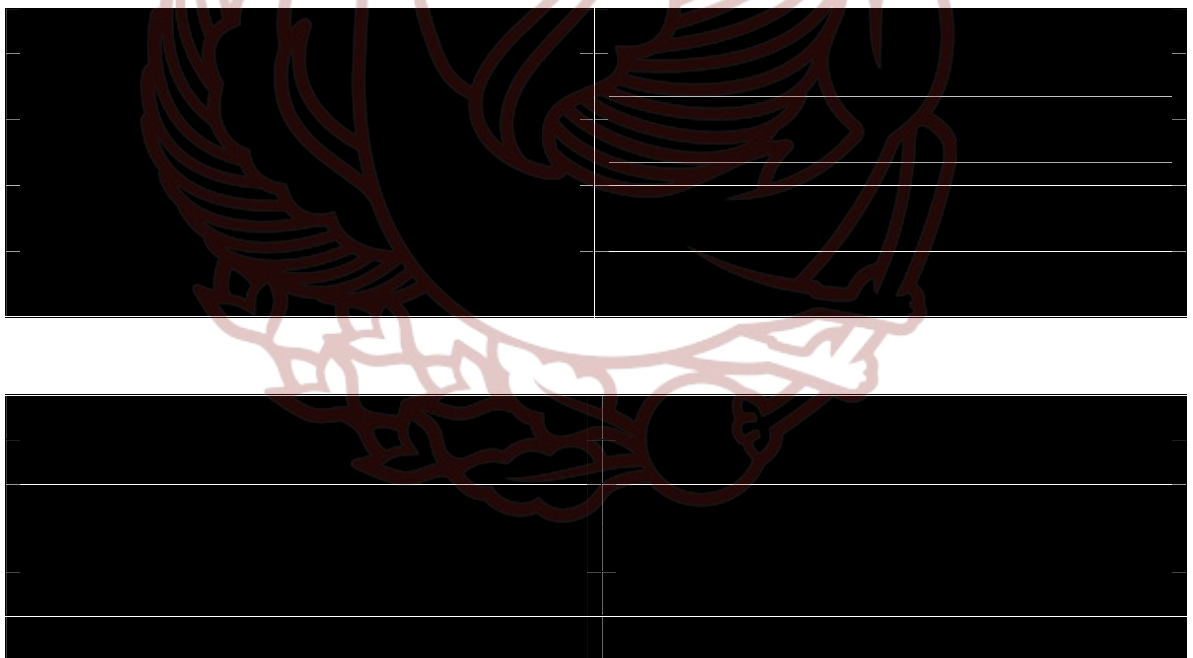
Sirtupelaheli. The followings are the results of an analysis that sees aesthetic response as a basis for examining aspects of creation and innovation from visualization. This method is also a form of qualification used to see creativity and innovation in Srimpi Pandelori Dance. The adaptation element that is directly implemented from the narrative text is symbolized from the inner cover decorated with ornaments. The decorative element is the initial adaptation that appears visually at first glance.



Image 1. Narration Text of Srimpi Dance (The Palace of Yogyakarta Collection)



Image 2. Srimpi Pandhelori Dance of Yogyakarta Palace 1934
(The Palace of Yogyakarta Collection)



In the second example, the adaptation form of the Srimpi Muncar dance work is described. The Srimpi Muncar dance was also first created in 1857 on the orders of Sultan Hamengku Buwana VI. The text in the narrative of Palace of Yogyakarta collection or traditionally referred to as Serat Kondha is as follows:

*Sebetbyar wahuta. Hanenggih hingkang pinurweng kandha,
Pra kanca abdi dalem bedaya srimpi,
Ingkang sami kakersakaken sahos beksa hing Ngarsa Dalem,
lelangen dalem beksa Srimpi Muncar,
methik saking kagungan dalem Serat Menak,
Wahuta,
Hanenggih ingkang rinenggeng gupita,
Hanyariyosaken duk nalika bitutamanipun,
Sang Dyah Dewi Kelaswara lawan
Sang Dyah Dewi Adaninggar*

.....

(Manuscript 408 t.t. KHP. Kridha Mardawa Collection)

Translation:

So it happened, which is depicted in the narration,
of the King Servants of the Bedaya Srimpi group,
who was intended to be presented before the King,
the King's favorite dance Srimpi Muncar,
taken from the King's {book} Serat Menak,
So it happened,
It is beautifully composed,
{Dance} that tells the story of a dispute,
Dewi Kelaswara against,
Dewi Adaninggar.

The narration of adaptation text above clearly comes from Serat Menak literature text that tells the war between Dewi Kelaswara and Dewi Adaninggar. On closer inspection, the adaptation pattern in the narration is the adaptation pattern of story ideas. The pattern shown by the two types of Srimpi dance in the Palace Yogyakarta is clearly taken from one part of the war between the characters.

The followings are the results of an analysis that sees aesthetic response as a basis for examining aspects of creation and innovation from visualization. This method is also a form of qualification used to see creativity and innovation in Srimpi Muncar Dance. The adaptation element that is directly implemented from the narrative text is symbolized from the inner cover decorated with ornaments. The decorative element is the initial adaptation that appears visually at first glance.



Image 3. Narration Text of Srimpi dance (The Palace of Yogyakarta Collection)



Image 4. Srimpi Muncar Dance of Yogyakarta Palace 1884
(The Palace of Yogyakarta Collection)



Image 5. Srimpi Muncar Dance of Yogyakarta Palace 2019
(Akademi Komunitas Yogyakarta Collection)

Srimpi Menak Lare Dance, a New Adaptation of an Aesthetic Response

In the previous discussion, it was revealed that one part of the war in the figures of Serat Menak became the adaptation pattern of Srimpi dance. It means that the basis of literature text adaptation into dance text comes from an aesthetic response. This method is similar to literature speech-mediated stimulant development into dance speech. Srimpi dance was selected for a particular reason. The symbolic battle of the struggle between will and conscience becomes a balance of culture according to the Javanese in dealing with real life.

On the one hand, an aesthetic response is interpreted as an aesthetic reality, which is contained in a form. The definition of aesthetic reality that develops into certain patterns will channel an aesthetic response. Research on ethnochoreology in this field do not receive sufficient attention compared to the musical response in the field of musicology. Research on aesthetic responses in

the dance sector begins with an understanding of kinesthetic elements. There is an important source of terminology as a foundation, namely “kinetic aspects” and “aesthetic aspects”. When the aesthetic relativity is contained in a form, the construct that emerges is the aesthetic-choreographic construct. It makes the research on ethnochoreology categorized as dance studies.

The following is the analysis results that see aesthetic responses as the basis for examining aspects of creation and innovation from visualization. This method is also a form of qualification that is used to discover creativity and innovation in Srimpi Menak Lare Dance.



Image 6. Srimpi Menak Lare Dance a new creation of Srimpi 2018
(Author Collection)

Conclusion

This article had examined an aspect of creation and innovation from the aesthetic response approach. Examples of research on Srimpi Pandelori, Srimpi Muncar, and Srimpi Menak Lare dance had shown a close relationship between the aesthetic responses inherent in the dancer's body as an instrument. One way to discover the aesthetic response was determined by the qualification pattern that was performed on dance. The dancer's body part and the resulting movement motif elements were proportional to motif development variations and aesthetic responses shown in the visualization. This was a basic form of visual aesthetic innovation. In the end, the analysis results became the foundation of how to determine the aesthetic-choreographic qualifications in Srimpi dance.

This qualification pattern was still based on the way interpretations work as inspiration for the work. The qualifications included the testing of aesthetic response patterns that considered the model's body as an instrument. It means that qualifications were used only for the aesthetic response test requirements that were presented visually. The qualification method also applied the Laban model, which divided the dancer's body part into four, namely head, arms, torso, and support/feet. In ethnochoreology, this method of qualification is known as grammatical analysis. It means that each of the four body parts can be identified from variations in the

development of dance motifs that are inherent with elements of visual creation and innovation.

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Manuskrip *Serat Kondha Bedhaya sarta Srimpi* Nomor 407 t.t. Koleksi KHP. Kridha Mardawa.

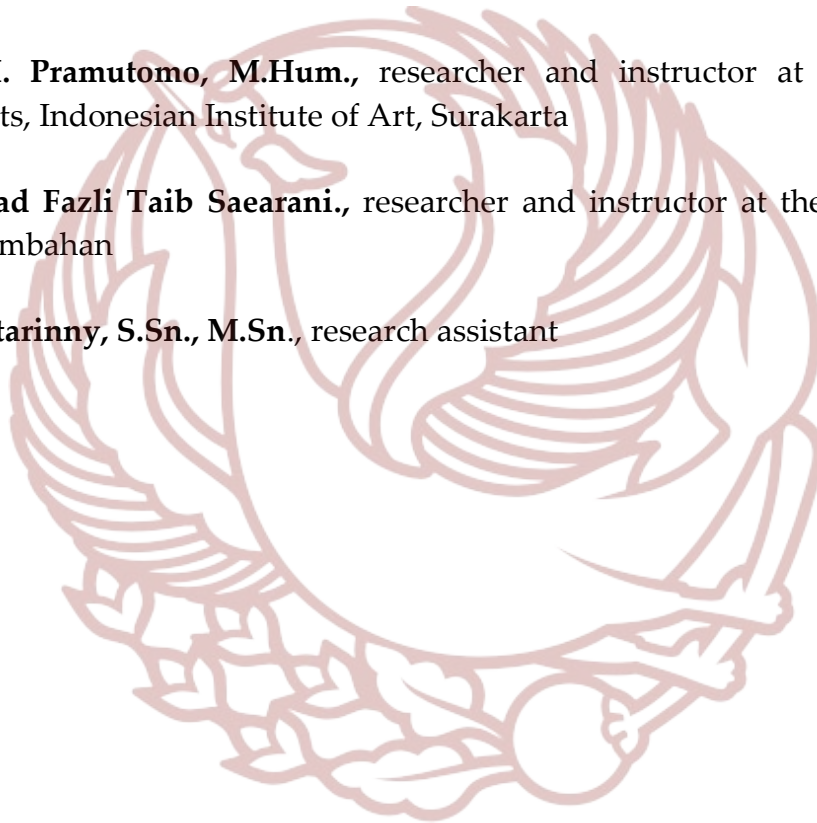
Manuskrip *Serat Kondha Bedhaya sarta Srimpi* Nomor 408 t.t. Koleksi KHP. Kridha Mardawa.

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LAMPIRAN 2

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12.	Lulusan yang telah dihasilkan	S1: 22 orang, S2: 9 orang, S3: 2 orang	
13.	Mata Kuliah yang Diampu	Notasi Tari	
		Kritik Tari	
		Etnokoreologi	
		RGT Jogjakarta I	
		Metode Penelitian Tari II	
		Kajian Tari III (S-2)	

Riwayat Pendidikan

Pendidikan	S1	S2	S3
Nama Perguruan Tinggi	ISI Yogyakarta	UGM	UGM
Bidang Ilmu	Tari	Pengkajian Seni Pertunjukan	Pengkajian Seni Pertunjukan
Tahun Masuk-Lulus	1987-1992	1999-2001	2003-2008
JudulSkripsi/thesis/disertasi	Ringgit Gupermen, Ringgit Encik, Ringgit Cina	Ritual di dalam Ritual	Pengaruh Bentuk Pemerintahan Pseudoabsolutisme Terhadap